CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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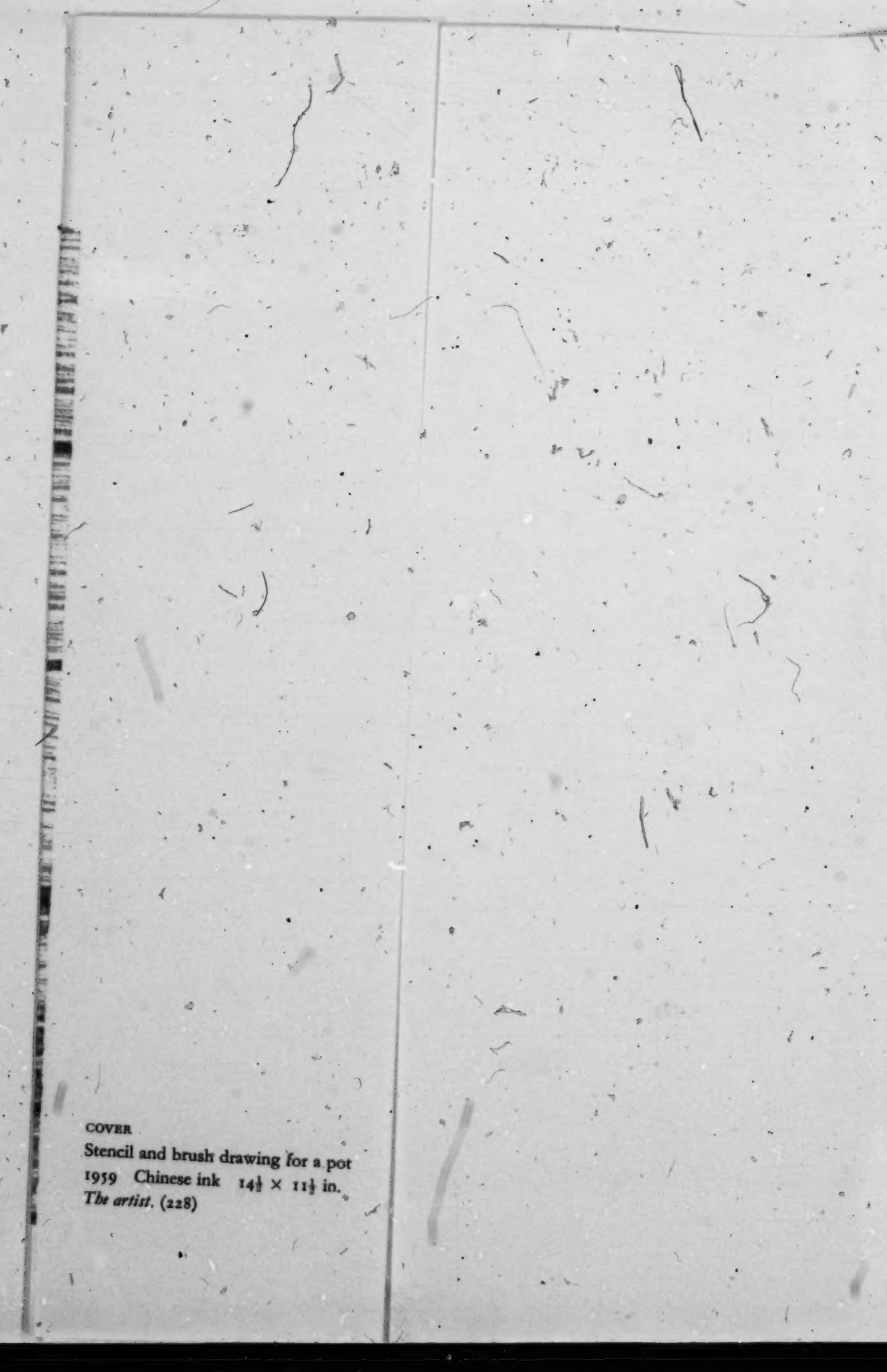
Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

BERNARD LEACH



COVER

Stencil and brush drawing for a pot
1959 Chinese ink $14\frac{1}{2} \times 11\frac{1}{2}$ in.
The artist. (228)

FRONTISPIECE

< Celadon vase, hakeme, iron leaf pattern
1957. H. 13¾ in.
Mr and Mrs George Wingfield Digby. (102)

BERNARD LEACH

fifty years a potter

The Arts Council 1961

Foreword

The year 1961 marks the completion of half a century of work by Bernard Leach, one of the outstanding potters of our time. His name is known and honoured both here and in Japan and it gives the Arts Council great pleasure to present this selection from his work.

The exhibition has been selected by the artist and catalogued by his wife, Janet Leach. Together they have given us every assistance in the practical arrangements and we are most grateful for all they have done. We have also received valuable help and advice throughout from Miss Muriel Rose and Mr George Wingfield Digby, while the Victoria and Albert Museum kindly put space at our disposal for the selection of works. We are also indebted to the staff of the Leach Pottery for their help.

The response from owners has been remarkably generous and we are especially fortunate in having obtained the loan of a large number of pots and drawings from the Folk Craft Museum in Tokyo, through the kind offices of Dr. Soetsu Yanagi. We wish to thank most warmly all those who have entrusted us with their possessions and also those who brought or sent in works for selection.

For their help in the preparation of the catalogue we are deeply grateful to Dr J. P. Hodin for writing the interesting introduction, and for compiling the biographical information, bibliography and list of exhibitions, to Dr Soetsu Yanagi for his note on the artist and for allowing us to print an extract from an article in *An English Artist in Japan* and to Mr Kenkichi Tomimoto for permission to print an extract from the same publication. Finally we wish to acknowledge with special gratitude a generous contribution from the Elmgrant Trust, of which Mr and Mrs L. K. Elmhirst are Trustees, whereby it has been made possible for us to reproduce the frontispiece to this catalogue in colour.

G.W.

Introduction

by Dr. J. P. Hodin

I want no praise, if I have given truth or beauty, praise God.
I would praise Him from the Mouths of Hell.
BERNARD LEACH, *An English Artist in Japan*, Tokyo, 1920.

Fifty years of any activity is a long time in a man's life.

To assess the significance of Bernard Leach's personal achievement and of his art, we have to consider the general situation of the potter at the time when he himself started his work, far away from England. Only thus can we define his individual contribution to the development of the craft of pottery, the direction of his mind – nourished as it was by diverse traditions and seemingly contradictory stimuli – the uniqueness of his fate and his personality. For strangely enough he was regarded in Japan as an almost symbolic figure even in the first decade of his career, a reputation that was enhanced by the fact that he was a European who, living in the Far East, had also adopted some of its basic spiritual attitude. Moreover, even in Europe the unfolding of his work and thought made him a legendary figure by the nineteen-forties and it will be our task to scrutinize and comprehend the elements which led to the formation of this legend.

As early as 1920, Dr Soetsu Yanagi wrote of him: 'Leach has always been our friend. Few foreigners have been so loved and understood by young Japanese as he, and I do not suppose that there is anyone who has loved young Japan so fervently . . . Leach was always hard at work, and when he was especially busy he would scarcely stop for meals . . . I am quite sure he will become known as the creator of some eternal masterpieces. He is fertile in design, possesses a fine discrimination for form and quality, and an intuitive sense of beauty. He has a depth of feeling that goes beyond mere technique, the character of an artist who will be satisfied with nothing short of work that will live' (*op. cit.*).

The great problems which faced Bernard Leach when starting his pottery at St Ives in 1920 were complex. How could the individual potter work and exist against the background of industrialization? What was his moral and

artistic function in modern society? How should the relationship of art and life be solved, how the co-operation between master, pupil and apprentice, the employer and employee? Was there a future for the spiritual co-ordination of East and West, for an ideal unity and wholeness towards which he never stopped striving? Could any art and craft worthy of its name exist without a religious foundation in the personal beliefs of its creator? And questions of technique, of form and texture, of decoration and purpose also arise – the merging of the various sources of inspiration into a personal style. All this had to be considered, and so it was – during these fifty eventful years in the service of the Renaissance of European pottery.

At the time when Bernard Leach, who had started as a draughtsman and etcher, embarked on making pots – it was in 1911, and the incident which made him a potter is delightfully recorded in *A Potter's Book* – the situation in Europe could be described as the dawn of the movement leading to the establishment of the modern artist-potter. This movement started in France in the middle of the 19th century when Paris was inspired by Oriental, particularly Japanese, art, a trend which had its influence on the emergence of present-day individual pottery-making in Europe. The most outstanding names in this early development are Theodore Deck, Auguste Delaherche, Ernst Chaplet, Jean-Charles Cazin, followed by Emile LeNoble and Emile Decoeur. Bernard Leach met Decoeur in Paris when the latter was an old man. He described to me the shapes of his pots as 'blue-prints carefully drawn, precise and without vitality rather than organic, wheelthrown forms', a tendency which persists to this day in Denmark, Sweden and Finland. Apart from the influence of the Far East, what is most remarkable in the work of these pioneers is on the one hand the insight that art and craft must collaborate to achieve soundness (Deck, Chaplet) and the necessity of being rooted in their own rural tradition (Delaherche). In the English development Cazin is of special interest although his influence was only slight. Working in stoneware with floral decoration in a debased Japanese style, he was appointed teacher at the Lambeth School of Decorative Art. There he met Robert Wallace Martin, one of the family of four brothers who, experimenting since 1868 with salt-glaze stoneware pottery, were using for this purpose the Fulham pottery kiln. They can be considered as the first English artist-potters. Then there was Reginald Wells, a sculptor who became a potter in 1909 and produced eathenware with a brownish glaze some of

which he decorated with white slip. He turned for inspiration to the English tradition. Subsequently, under the name of 'Soon Ware', he produced his version of Chinese Chün wares but at earthenware temperatures. The only man, however, who, in Bernard Leach's eyes, really counts in the new development in England was William Staite Murray. Murray began to experiment with pottery around the year 1915 (low temperature wares with brush decorations in colour). By the time Leach and Hamada arrived in England in 1920, Murray was already wrestling with the problems of very high temperatures and working under the inspiration of Sung pottery. In the early nineteen-twenties, under the influence of Shoji Hamada, his style changed considerably. William Staite Murray conceived his stoneware pieces as abstract works of art, a conception to which Bernard Leach is basically opposed.

From France the modern movement spread to the North. Its next repercussion was in Denmark (Royal Copenhagen). What did the French and English precursors achieve? None of them radiated any great vitality. The MARTIN brothers based their work on the European tradition which came from Germany (salt-glaze stoneware, Bellarmines or Grey Beards of the 13th century), the only real European tradition of stoneware. They also made contact with Cazin, who worked from the Japanese stoneware tradition, which originates in China. Here we find ourselves at the root of the stimulus which produced the modern movement in England. The modern movement signifies the end of the old movements and the old movements were rural movements. When the peasant-potters were infected by industrialization, they left their potteries, went to the factories and were lost in the machine process. Against the mechanization and materialism of the machine-age William Morris and John Ruskin fought a fierce battle for a new craft movement. This counter-industrial revolution, which aimed at rescuing handcrafts, was primarily addressed to educated people. The consequence was that the 'new' potter began to look away from his own tradition, which was that of a rural craft, and finally from similar traditions in other countries, and became the modern eclectic 'conscious' craftsman. This movement of Morris's, although now dead in England, spread to all industrialized countries, the last of which, nearly one hundred years after Morris's birth, was Japan. The modern craft-movement did not start there before 1929–30 (Yanagi, Hamada, Kawai) but it became more influential than the English craft movement at any time. This is to be seen as the first interplay in the crafts

between the two sides of the world, effectuated under the pressure of industrialization and bringing the world into a full circle.

One thing which made the modern movement in Europe grow was the number of big collections of pottery in which the place of honour was then given to the later Chinese work from the Ming Dynasty of the 14th century right up to the end of the Ching Dynasty, i.e., to modern times. When Bernard Leach returned to Europe in 1920, opinion was changing. The clock was put back several centuries. The emphasis was now to be on the Sung Dynasty which the Chinese had always claimed to be the great period. It was the excavations of the Chinese tombs, due to the building of the Chinese and Korean railway, which brought this change about and the world became suddenly aware of the achievement in pottery of the T'ang and Sung Dynasties in China, and correspondingly of that of the Korai Dynasty in Korea. The fact that the world recognized the great ceramic period was of importance for Bernard Leach. He had experienced the impact of this period in the East himself, especially during his stay in Peking (1916–18), where the remnants of its spirit were still alive. Leach had already been in Japan for two years, drawing, painting and making etchings, before he threw his first pot. He actually introduced etching into Japan, having brought an etching press with him from London in 1909. Full of enthusiasm, he decided to become a potter and he married, with one hundred pounds a year income which his father had left him. It is necessary to stress that it was basically the Chinese and Korean tradition which inspired Leach. The Japanese component in the influence exercised by the Far East upon him is connected with the ceremonial tea-room and its aesthetics of devotion to beauty, inner calm and meditation in the midst of modern every-day life. The pottery used at the Japanese tea ceremonies, the floral arrangements, the appreciation of one single work of art which was interchangeable according to the mood of the host, the beneficial influence of the highly simplified and standardized architecture with its refined proportions and the masterly use of wood and paper – all these were based on an age-old Chinese tradition but modified through the Japanese national character and the ingenuity of its spirit.

The only teacher Bernard Leach had as a potter was the sixth Kenzan, with whom he worked for two years, 1911–13. He started his career by making principally Raku, a soft earthenware. But, as the master also had a stoneware kiln, he tried his hand at producing some of this, too, and even a few pieces

of porcelain. The best of his early work is reproduced in *A Review, 1909–14* and in *An English Artist in Japan,* together with drawings, paintings, etchings as well as poems, dreams and meditations on life and art. Some of the over-riding ideas that have preoccupied Bernard Leach throughout his life were here published in their first tentative version, for instance those on East and West, on Zen and the Unconscious. We find among them perfect formulations, such as: 'The last stage of self-consciousness is self-unconsciousness', or 'The Zen meditations are an Eastern way of opening the store-house of the sub-conscious mind' – and we realise that it was the same fervent spirit which made him write in 1920: 'I have seen a vision of the marriage of East and West and far off down the Halls of Time I heard the echo of a childlike voice. The books which remain to be written, first and foremost and greatest "The Bible of East and West", greater than Blake's "Marriage of Heaven and Hell", a live union of two hemispheres, a mystic ring on the finger of the world' (*An English Artist in Japan*), and in 1954: 'For me the greatest gain has been in appreciation of the meaning of "Mu", or unattachment, deeply imbedded in Taoism, Buddhism and ever present in Zen-inspired arts and crafts. It is from this Eastern source that I believe that the Western world can draw sustenance and fresh inspiration. This is the ground out of which Oriental art has grown: this is the source of Shibusa, of nothingness, of emptiness, of non-action, of Nirvana. But Western interpretations of this antithetical thought have hitherto been altogether impregnated with overtones of rational thinking. "Mu" is no mere negative but a state of undifferentiated being unattached to either negative or positive. It is the quality we most admire in pots and it is that rare condition of which we catch glimpses in men and women when the Spirit of Life blows through them as wind through an open window. Then action flows easily and naturally and without over-stress. This is the antidote to a "universal grey" but it is not the outcome of individualism or of intellect. It is the treasure of the humble craftsman and the haven of the greatest artist.'

Very soon Bernard Leach began to realise that he was a European and that he did not want to make Japanese or Chinese or Korean pots. He felt the need to know his own roots and studied some books on 18th-century English slipware, especially Charles J. Lomax's volume *Quaint Old English Pottery* (London, 1909). For the first time he became aware of his heritage in pottery as an Englishman and, like old English folk dances and folk songs, it made a

lasting impression. In 1918 Bernard Leach produced a Japanese Raku version of slipware (also illustrated in *An English Artist in Japan*), but in 1920, after his return to England, he started to make proper slipware until the mid-thirties when he dropped it altogether. The reason was mainly his conviction that a craftsman must move with his own epoch and that harder, stronger wares were more suitable for our modern life. Slipware belongs to the great earthenware family of pottery being made of very plastic (sticky) clay. It is a modeller's art, therefore dependent on the wheel, warm in character (usually a red clay, very often covered with a creamy slip), and homely in colour: brown, red, ivory, suitable for honey, treacle, cream, i.e., simple country life, the extreme opposite to town life. Slipware was highly developed in England and Bernard Leach is of the opinion that the crusaders brought back some of the technique from Egypt. He seems to have found confirmation of this in a collection of fragments of old Cairo pottery in the Victoria and Albert Museum in which he could trace all the 'English techniques' among these fragments. The types of ware which Bernard Leach has produced up to now, are:

Ware	Kiln Temp.	Date	Place
1 Raku	750°	1911–20	Japan (except the time spent in China[1])
2 Stoneware	1250°–1300°	1911–20	As above
3 Slipware	1000°	1920–35	England[2]
4 Stoneware	1250°–1350°	1935–60	England
5 Porcelain	1250°–1350°	1935–60	England[3]
6 Salt glaze ware	1250°–1300°	1935–60	England[4]
7 Enamelled porcelain and stoneware	750°		Japan[5]

[1] He also produced some Raku between 1920 and 1930 in England.

[2] When, in 1953, he was asked to make some slipware he produced over one hundred pieces which were sent to Japan.

[3] Since about 1955 Bernard Leach has produced a pale celadon porcelain inspired by the Ying-Ching ware (the earliest Chinese porcelain of the T'ang Dynasty). But he has also been influenced by the rather opaque and heavier porcelain of the Ri-Dynasty in Korea (the later Korean porcelain).

[4] Bernard Leach has made only a comparatively few pieces hitherto and these mainly in conjunction with his wife and partner, Janet Leach.

[5] At the beginning of his career, at Abiko, where had built his first kiln on Dr Yanagi's property after his stay in Peking, and during his visit in 1954.

THE SHAPES which he produces are defined by their use: Bowls, Vases, Jars, Jugs, Mead-Jugs and Beakers, Dishes, Plates, Pots, Teapots, Coffee-pots, Boxes and Tiles. They are individual pieces signed *B.L.* with the emblem of the St Ives Pottery, *S.I.* The domestic ware (the standard forms) catalogue of the Leach Pottery 1959–60 lists sixty-seven items (oven-proof stoneware and hard porcelain), the glazes of which are black to rust, Tenmoku, mottled grey-brown, pale celadon green. This ware is produced collectively, the basic forms being originally suggested by Bernard Leach himself. The yearly output is up to 22,000 pieces and the aim of the pottery is to produce the best shapes for objects of daily life, i.e., true to material and method of production and so plain as to avoid expense. Some of it is unglazed outside. (Bernard Leach has kept to the tradition of unglazed oven ware.) Behind the style of this ware stands the fact that the potter-craftsman is in reaction against the industrial world which is the inheritor of 18th-century taste, derived from court taste. It had become decadent, too artificial, with highly complicated, even bizarre, forms (suitable for plaster-cast making for mass production and gold and white and enamel coloured decorations.

A group of ten to twelve people, including the apprentices, are now working in the St Ives pottery under the leadership of Bernard Leach. The foreman is the Cornish potter, Bill Marshall, an outstanding craftsman himself who learned his craft from Bernard and David Leach and who signs his individual pieces *W.M.* Besides wages, the group has a share in the profits. When Bernard Leach initiated this group work, he had an ideal notion of its function: 'We work by hand against the background of industry,' he said to me in 1946. 'There is love, pleasure, and co-operation in our work. We have a certain faith about the matter, that the world needs it. If people would plant their activities more with their hearts and not only with their brains, it would be a more peaceful world. The most difficult task to achieve in the experiment is the social one: to create a well-knit group out of a handful of people, some of whom are students, some from the countryside. A high common denominator of belief is requisite. It is rather a question of life including art than of art including life.'

After many years of trials, Bernard Leach now realises that a fully successful group experiment like his depends either upon a superimposed leadership or upon a common ground of belief. This moment in history, he reasons, is neither one of leadership nor has it a common denominator of belief. So

when considering the increasing cost of labour, its successful employment in a unit of co-operation grows less and less practicable. Across the Atlantic therefore we find today more and more individual craftsmen and no employed labour at all. One may say that with the 'new' order, the community of craftsmen, a 19th-century ideal, becomes improbable. Bernard Leach ascribes the difficulties he meets in his group experiment to the inherent conflict between artistry and business management. Nevertheless, the forty-year effort of the St Ives pottery is a remarkable achievement. Delaherche, after his stay in Paris, lived the life of a recluse at La Chapelle from 1894, firing his kiln only once a year. Is it a contradiction that, amidst an ant-heap mentality which modern mechanized society has fostered, the artist-potter can find only one way out: a hermit-like existence with obligations only to his inner creed and standard?

We spoke before of the impact which Chinese and Korean classical works (Sung, Ri, Korean celadon and the early Japanese teamasters ware, of the 17th century; the classic Japanese tea bowl (influenced by the common rice bowl of the Ri Dynasty which is known in Japan as *Edo*)) made on Bernard Leach. Apart from mediaeval English earthenware and the English slipware of Thomas and Ralph Toft, Ralph Simpson and William Taylor, only the best ware of the Ming Dynasty, early Persian, Hispano-Moresque pieces, German Bellarmines, and some Delft ware can for him take their place beside the classical Far Eastern examples. The less sophisticated tin-enamelled work from Italy, Holland and England (14th to 19th centuries) has also impressed Bernard Leach; but in contrast to the exclusively 'modern' potter, who has the whole range of pots made by mankind as a source of inspiration and which of necessity makes them eclectics, Bernard Leach is basically an artist rooted in tradition (and which true artist is not?) whose doings are dominated by three imperatives only: the character which the material imposes on the form, the use to which the form is put and fidelity to his own character. The rest is a question of taste. His pots are always sound and often beautiful. They fulfil, apart from their practical function, a moral function in the platonic sense. In *A Potter's Portfolio* he quotes William Morris as saying: 'Every improvement in the standard of work men do is followed swiftly and inevitably by an improvement in the men who do it.' And so to him a pot is always expressive of the man who produces it. 'One has to live with fine pots in order to appreciate their character, for they are

intimate expressions of peoples and their cultures.' It is here that we can find the root of the influence which Bernard Leach, the man and the artist, has exercised on his time. When defining a 'good pot', and posing the question: 'How can we recognize qualities in pots which can be related to values which were already set store by in life?', he will speak of 'Familiar virtues' suggesting something of the way in which the spirit of a culture and the experience of race flow through the focal consciousness of the individual potter. Thus he demands the awareness of the human background behind pots and this is the essence of his art.

The style which Bernard Leach established in the age-old tradition of pottery-making in Europe was the outcome of untiring work, endless trials and errors and serious contemplation. His early Raku ware had, stylistically, a curvature of florid character both in form and decoration. The biggest change from his early to his later work must be seen in a greater severity of form, where the curves are subordinated to internal thrusts which are straight lines (he likes to use the simile of 'flesh and bones'). In his early days he was much more attracted by brighter colours and a great variety of colours (largely the traditional palette of the Kenzans, with the exception of the blue slip). The lower the temperature of the firing the greater the range of colour glazes, for only a few of the metal oxides used for this purpose can withstand high temperatures. Bernard Leach's early Raku ware had a creamy-white body and a red ochre or blue cobalt, sometimes a copper green and antimony yellow pigment. The colour was Far Eastern, the form not exclusively Eastern but influenced to some extent by shapes of European tradition; the decoration was predominantly European, based on folk art motives. The decorative pattern used for a pot had, for him, to have the same quality as a proverb or a folk tune or a folk dance. To start with it was rather naturalistic, but he also admired Cézanne, Othon Friesz and other modern painters. This imposed a simplicity upon his decorations, which finally led even to an abstract patterning. In his slipware the style of the decoration had an 18th-century flavour. Later, in his stoneware and porcelain, he turned in the direction of the 13th and 14th centuries and finally to the 7th to 12th centuries of the Chinese and Korean tradition. With the production of stoneware and porcelain a change in form and pattern followed almost automatically. The stoneware is rougher, heavier, thicker and greyer, i.e., opaque. The lower temperature ware is more fragile than the stoneware or porcelain. It is a good non-conductor

of heat, it is porous, and that in itself stresses the uses of the opposite end of the scale. Porcelain is thoroughly vitrified, non-porous, white, hard, and the porcelain body is usually not very plastic. The porcelain which Bernard Leach made was at first not very translucent, later on it became thinner. He found by experiment a way to make a satisfactory porcelain body, a technique which has scarcely been developed in England (the bone china discovered in the 18th century is a kind of artificial porcelain fired at a lower temperature, and thereforee more economical in production, but only suitable for industrial processes and not for throwing on the wheel). Bernard Leach, who started to make porcelain in 1912, produced a few pieces throughout the years, but only in about 1950 did he begin to discover how to make a porcelain body which was sufficiently plastic for throwing. For the decoration of his pots Bernard Leach developed a technique of his own, for he could not use the brush in the Oriental way; realizing that he belonged to the tradition of the pen, the pencil and the stylo, he invented a kind of free engraving. The colour runs into an engraved line which darkens it and then he brushes loosely over it, rather in the manner a pen and brush drawing is done. The wide range of colour was replaced by a more restricted one. It is now either the Tenmoku black running through red rust on the one side, and a paler or deeper celadon on the other side of the scale. Some dull blue and some dark brown patterns painted on a creamy body are typical of his decorations.

THESE DECORATIONS are either: *brush work* or *glaze over glaze* in a rather formal play (sometimes it is just a striping), attempting to keep within the domination of the form, i.e., letting the form determine the decoration.

Bernard Leach retains to a great extent the *figurative motif,* such as a bird, a fish, a hare, or a calligraphic tree drawing (a willow or a symbol of the Tree of Life), a mountain, a human figure, or a combination of these.

Sometimes the knob on the lid of a pot is in the form of an animal (a frog, etc.), sometimes decorations in relief are applied.

The *sgraffito* technique of decoration in which Bernard Leach uses the methods of engraving, i.e., the cutting through a surface (skin) of one coloured slip which is laid over a differently coloured body.

Pigment painting under glaze, usually in dull blue and rust-brown.

The *wax-restst* method (one glaze is applied to the biscuit, a wax pattern is painted on it and the body is then dipped into another glaze).

The use of *inlaid clays* (a half-dry pot is either stamped, scratched or carved, then another clay is put over it and the surface is scraped off so that the clay is inlaid in the incised lines or shapes. Usually white on a grey body).

Let us finally say a few words about the weight and the size of pots as applied by Bernard Leach. Should a pot be heavy stoneware or light? A stoneware pot can rarely be compared with fine porcelain, owing to the different character of the materials. A vase, a decorative pot or bowl, can be heavy. It is even better if they are, because they cannot be easily upset. A teapot, however, which is heavy (or rough) does not fulfil its function properly. There is another point to be considered. Town life is refined, country life is simple and it is in country life that pottery is rooted. That it can reach a great refinement, 'exhaling gently an elusive meditative spirit of austere nobility', we can see in the classic period of Chinese and Korean pottery. As far as sizes are concerned, Bernard Leach has never produced unusually big pieces. The maximum size in porcelain during the last ten years has generally been 12 inches in height or width. The slipware is up to 15 inches. The stoneware is made in all sizes, the maximum during the last fifteen years being up to 18 inches high and 15 inches wide.

As we can see from the chart of his development (p.9), the work of Bernard Leach has become simpler, more 'essential' and consequently grander during the last twenty years. Always searching for the concept of 'the pot seen as a whole', he has been gradually leaving out the unnecessary both in shape, decoration and colour, and so his work has developed in the opposite direction to 18th and 19th-century taste. He has been a seeker after truth rather than amusement, he has tried to fulfil the demands of humbleness, dignity and quietude in the sense of Zen or Tao, which is contemplative, austere and serene.

Belief and Hope

by Bernard Leach

All my life I have been a courier between East and West. I believe in the interplay and marriage of the two complementary branches of human culture as the prelude to the unity and maturity of man. I believe that from this century forward a potter must be an artist and that non-industrial pots will be judged as works of art. Today, and practically only from today, the concept of form, pattern, texture and colour in a non-industrial pot springs to life in a single man's brain. Thus the question as to whether a potter is an artist or not becomes vital.

So far, too few of the potters have been artists and too few of the artists (including Picasso) have been potters. The disciplines of fire and clay have been absent. We potters of today stand alone without the close support of generations of craftsmen behind us; therefore, as with fellow artists in what are called the Fine Arts, we need a like power of digestion to assimilate the influx of ideas from '40,000 years of art'. Within a hundred years the craftsman has had to widen his vision from the village to the horizons of East and West and that, apart from economics, is the reason why peasant art is dead or dying all over the world and also why so much of our work is ill-digested. We are no longer simple minded peasants, we inherit all, and we stand alone.

We are at grips, East and West. We have to decide which is to rule – the imagination or the intellect, the inner or the outer. The individual potter has to decide what his standards are and to make his pots worthy of them from concept, through all the processes of clay and glaze, to the final test by fire. In the nobility and universality of the best T'ang and Sung pots discerning minds have recognised the highest achievement and therein a criterion of beauty for the modern potter has been established. But since the potter belongs to our time and aspires to the position of a creative artist, he is divided in allegiance between contemporary movements in our own art and this challenge from the classic periods of the East.

I hope that out of our total inheritance, we are moving towards balance. Integration, as I conceive it, is the state in which a man attains a natural

inter-relatedness of his inner and outer capacities. In the paraphrased words of Confucius: 'The wise man is he who in his maturity can make natural use of the gifts with which he was born'.

A potter is one of the few people left who uses his natural faculties of heart, head and hand in balance – the whole man. His is a way of life. Good pots require the ardour of a vocation and the devotion of a life-time. Hamada, whom I regard as the best balanced and truest potter I have known, said recently that he had struggled uphill to capture certain qualities of old pots and failed to satisfy himself and he had come to the conclusion that good pots were made with ease, 'like a man walking down a mountain in a cool breeze'.

A potter on his wheel is doing two things at the same time: he is making hollow wares to stand upon a level surface for the common usage of the home, and he is exploring space. His endeavour is determined in one respect by use, but in other ways by a never-ending search for perfection of form. Between the subtle opposition and interplay of centrifugal and gravitational force, between straight and curve (ultimately of sphere and cylinder, the hints of which can be seen between the foot and lip of every pot), are hidden all the potter's experience of beauty. Under his hands the clay responds to emotion and thought from a long past, to his own intuition of the lovely and the true, accurately recording the stages of his own inward development. The pot is the man: his virtues and his vices are shown therein – no disguise is possible. The virtues of a pot are derived from the familiar virtues of life. They can be seen by the naked eye of anyone sensitive to form, colour and texture who is reasonably experienced in the language of clay – that language, and even rules, which the innate sense of fitness has extracted from experience in every quarter of the globe. Now we are bringing them all together into broad principles if not to precise rules. Rules ask to be broken if they are not of our own making but principles, if they are deep and wide enough, can be suggestive and helpful. Whether we put them into words or not, we are aware of them and, from this angle or that, individually as well as historically, they form the invisible core of standard and tradition. The pot is the man, he a focal point in his race, and it in turn is held together by traditions imbedded in a culture. In our day the threads have been loosened and a creative mind finds itself alone with the responsibility of discovering its own meaning and pattern out of the warp

and weft of all traditions and all cultures. Without achieving integration or wholeness he cannot encompass the extended vision and extract from it a true synthesis. The quality which appears to me fundamental in all pots is life in one or more of its modes: inner harmony, nobility, purity, strength, breadth and generosity, or even exquisiteness and charm. But it is one thing to make a list of virtues in man and pot and another to interpret them in the counterpoint of convex and concave, hard and soft, growth and rest, for this is the breathing of the Universal in the particular.

Bernard Leach

by Dr Soetsu Yanagi Director of the Folk Craft Museum, Tokyo

I am told that Bernard Leach has often been criticised for the exaggerated oriental influence in his ceramic art. It seems to me that he has never lost his own English character, and that he should rather be understood as an artist who has bridged the gap between East and West. Such an artist is indeed rare.

We are witnessing a social demand – and it is the sincere prayer of all humanity – that there should be close contact and intimate interchange between the cultures of the East and the West. To what an extent has the development of human civilisation been delayed by the unbridged gap between these opposite hemispheres! The political approach to this problem will be very far from the final solution, for all political standpoints are apt to be based upon self-centred ideas. Mutual understanding and intercourse can be attained more warmly and effectively in the field of art, for man can naturally forget himself in the beautiful. When we consider this fact, the *raison d'être* of the work of Bernard Leach becomes clearer and more understandable. The reason why Japan, which on previous occasions also has been a meeting place for new occidental cultures and old oriental traditions, has never failed to keep its love and respect for Leach's work is because in it we see the real contact and humanity of Eastern and Western qualities.

In this context I am reminded of the following dialogue between a Zen Master and his pupil:

Master 'Where are you off to in such haste?'

Pupil 'I am off to settle in the Western hills.'

Master 'Well, I want to invite you to the Eastern hills. Will you come?'

Pupil 'No, I am afraid I cannot.'

Master 'Then you have not yet found your true place.'

Dr Soetsu Yanagi wrote on Bernard Leach in *An English Artist in Japan* (Tokyo (privately printed) 1920, pp.17 and 19)

'Many people fall in love with Japan and come to visit us, but there are few cases of people who are able to live here in the spirit of Japan. Where are the foreigners who can really sympathise with our hopes, our sorrows and our joys? He is the only one who has really lived as one of the most spiritually hungry young men of Japan. He did not come to Japan to teach as the other foreigners do, but he came to live with us . . . He was almost the only one who has been earnestly devoting himself to purely artistic work . . . And it was not done "for Japan" in a national sense either, but was a pure gift to a beautiful country. It was this attitude of his that attracted us so much, for it is this attitude that draws all men together and one country to another. The power to understand another country does not come through politics or theories but, in my opinion, through pure artistic intuition.'

Mr Kenkichi Tomimoto wrote on Bernard Leach (ibid, p.39)

'Mr Leach, I hear, is going to leave the East where he has lived for eleven years, and is returning to England. I believe when he goes back some new tendency in art will arise in England – some tendency in which the chief factor in the expected movement in our country will be a subordinate element, and the secondary element in our art will be the primary principle. When these new movements are perfectly developed respectively in the East and West, the harmonization of the ideals of the two regions is sure to be realized. But the task is immense. How many will attempt this and pass away before reaching their goal!'

Biographical Note

Bernard Leach was born in Hong Kong on January 5 1887. He is the son of an English Colonial Judge and was educated in England from 1897 onward. In 1887 he was taken to Japan, in 1891 from Japan to Hong Kong, and in 1895 to Singapore. In 1897 he travelled, via the U.S.A., for the first time to England.

At the age of 16 (1903) he went to the Slade School of Art and studied drawing under Henry Tonks, and in 1908 the technique of etching under Frank Brangwyn at the London School of Art. At 21, in 1909, attracted by the writings of Lafcadio Hearn, Leach went out to Japan; he married a cousin, Muriel Hoyle, in the same year and remained in Japan, with the exception of short periods in Peking (1915–17), for eleven years. In 1911 his son David was born and in 1913 his son Michael, both in Tokyo.

In 1911 Leach took up the craft of pottery under the representative of the sixth generation of Kenzans and became well known for his etchings, drawings and pots before he returned with his family to England. In accordance with custom, the head of a school allows his best students to use his name, his palette and glazes. Bernard Leach and his friend Kenkichi Tomimoto represent the seventh generation of the Kenzan tradition through the certificates of proficiency which they received from their master. Its first representative, Ogata Kenzan (brother of the painter Korin) was famous about 1700 for his use of a wide variety of colours, his fine breadth of calligraphy and his brushwork.

In Japan Leach was closely associated with a group of young writers and artists whom he interested both in contemporary craftsmanship and in the preservation of Japanese traditions of craft. In this activity he had the companionship of Kenkichi Tomimoto and towards the end, Shoji Hamada, both of whom he inspired to become potters. The most active spirit behind the movement for the preservation and survival of the old tradition in the crafts was Dr Soetsu Yanagi, a life-long friend of Bernard Leach.

When Leach returned to England in 1920 he was accompanied by Shoji Hamada with whose help he founded the Leach Pottery at St Ives in Cornwall. They built a traditional Eastern kiln, on sloping ground, which

1 Raku slip-trailed dish 1919. Diam. 13 in. *The Folk Craft Museum, Tokyo.* (12)

11 Ash glaze vase 1930. H. 10½ in. *Mr and Mrs L. K. Elmhirst.* (37)

111 Tall raw glaze jug 1960. H. 12½ in. *The artist.* (164)

IV Tenmoku six-sided pot 1960. H. 13 in. *Mr and Mrs Alan Bowness.* (159)

v Large slipware dish 1929. Diam. 18 in. *Mr and Mrs L. K. Elmhirst.* (32)

VI Large vase, 'Tree of Life' 1946. H. 13 in. *City of York Art Gallery.* (73)

VII Porcelain fluted bowl 1958. Diam. 9½ in. *Mrs Janet Leach.* (117)

VIII Tenmoku pilgrim bottle 1956. H. 13 in. *The Victoria and Albert Museum.* (97)

consisted of three chambers. A second kiln was built in 1922 with the help of one of the most skilled pottery technicians in Japan, the late T. Matsubayashi. In 1937 the kiln was converted to oil firing, and in 1957 his present wife, Janet Leach, built herself a kiln in the pottery for firing salt glaze ware. Shoji Hamada remained in England with Leach for three years and then returned to Japan and started his own famous pottery at Mashiko.

The work of Bernard Leach and Shoji Hamada soon became known in England, but in the early years it was money sent from Japan for pots made at St Ives that sometimes kept the wolf from the door. Good students began to come – Michael Cardew, Katharine Pleydell-Bouverie, Norah Braden – and much of the production was done by them. Among his other pupils were his sons David and Michael, Dorothy Kemp, Harry and May Davis, Alix and Warren Mackenzie, Atsuya, the son of Shoji Hamada, Dick Kendall and Len Castle and more than a hundred pupils have worked at the pottery. In later years local boys were taken on and served a five year apprenticeship. Student apprentices came from all over the world – from Japan, India, Egypt, South Africa, New Zealand, America, Canada, Scandinavia and Belgium.

In 1933 Leach built a small pottery at Dartington. In 1934 he was invited to Japan as a guest of the National Craft Society and went out to the East in the company of the American painter Mark Tobey. He stayed a year and held several exhibitions of his work, both drawings and pots. In 1935 he returned to Dartington and St Ives. In 1944 he married Laurie Cookes.

In 1940 *A Potter's Book*, with a first chapter entitled 'Towards a Standard', was published. It gives a detailed account of his 'recipes' and technical processes and relates how he became a potter. This work brought contacts from far and near and led to Bernard Leach's first American tour in 1950 when he was awarded the Binns Medal by the American Ceramic Society. He also received a Gold Medal in Milan. The first travelling exhibition of his work, arranged by the I.C.A. in Washington, took place at this time and was shown in American museums from coast to coast. In 1950, too, the well illustrated *A Potter's Portfolio. A Selection of Fine Pots* was published in London. It contains Bernard Leach's aesthetic *credo*.

In 1952 the first International Craft Conference of Potters and Weavers was held at Dartington Hall in Devonshire. It was initiated by Bernard Leach and sponsored by Mr and Mrs Leonard Elmhirst. Dr Soetsu Yanagi and

Shoji Hamada were the Eastern delegates. Together with Bernard Leach they subsequently toured and lectured right across America speaking on the Conference and bringing attention to the Oriental approach to crafts. Leach then continued with his friends to Japan and spent a couple of years working with the craftsmen in many parts of that country, lecturing, drawing and holding exhibitions of work done during his visit there. Meanwhile his two sons, David and Michael, were in charge of his pottery at St Ives.

Bernard Leach returned to England in 1954. He kept an illustrated diary of his journey which was first published in Japan. In 1960 an English edition was brought out in London under the title *A Potter in Japan, 1952–4*. In 1955 David and Michael left St Ives and started their own potteries. In the same year Bernard Leach married Janet Darnell, an American potter whom he came to know when she was working with Shoji Hamada in Japan.

During the second world war Leach was a member of a National Committee looking after the craftsman's interests. The outcome of these endeavours is the Crafts Centre of Great Britain which receives an annual grant from the Treasury. In 1960 Leach was invited to America to lecture and teach for the second time. During a 10,000 mile tour which he undertook with his wife he held exhibitions of his work in New York and Washington.

J.P.H.

Exhibitions

Japan	Some forty exhibitions in museums and private galleries	1909–50
London	Artificers Guild	1921
	Cotswold Gallery	1922
	Paterson's Gallery	1923
	Three Shields Gallery	1923 & 1927
	Beaux Arts Gallery	1928
	Beaux Arts Gallery (with Tomimoto and Hamada)	1931
	The Little Gallery	1932 & 1936
	Beaux Arts Gallery (with Tomimoto)	1933
	Berkeley Galleries	1949
Sweden	Gothenburg	1949
Norway	Oslo	1949
Denmark	Copenhagen, Royal Danish Arts and Crafts Society	1949
U.S.A.	Travelling exhibition shown in some twenty museums	1950–3 & 1958–60

London	Beaux Arts Gallery (with Hamada)	1952
	Messrs. Liberty & Co.	1957
	Primavera	1958 & 1960
U.S.A.	New York, Bonniers	1960
	Washington, Phillips Gallery	1960
Sweden	Stockholm, Nordiska Kompaniet	1960
Netherlands	Rotterdam, Boymans/van Beuningen Museum (*Engelse Pottenbakkers*: included 41 works by Bernard Leach)	1960

Bernard Leach's work is represented in the following public collections

Denmark	Copenhagen, Kunstindustrimuseet
Germany	Leipzig, Museum des Kunsthandwerks.
Great Britain	Birmingham City Museum and Art Gallery; Bristol City Art Gallery; Cardiff, The National Museum of Wales; Hanley, City of Stoke-on-Trent Museum and Art Gallery; Leicester Museum and Art Gallery; Liverpool, The Walker Art Gallery; London, The Victoria and Albert Museum; Manchester City Art Gallery; Nottingham City Art Gallery and Museum; Southampton Art Gallery; Truro, Royal Institution of Cornwall; City of York Art Gallery.
Netherlands	Rotterdam, Museum Boymans/van Beuningen.
Sweden	Gothenburg, Konstmuseet; Stockholm, Nationalmuseum.
U.S.A.	Boston Museum of Fine Arts; New York, Metropolitan Museum of Art; Washington, The Freer Gallery of Art.
Japan	The Folk Craft Museums of Kurashiki, Osaka, Tokyo and Tottori. (About 1,000 pots and 1,000 drawings are in Japanese collections.)

Catalogue

Works lent by the artist and marked with an asterisk are for sale. Particulars can be obtained at the catalogue desk. Intending purchasers should write to The Leach Pottery, St Ives, Cornwall. Works purchased from the exhibition cannot be delivered until after the close of the tour.

Where two measurements are given the height precedes the width.

Pottery

All works in this section are stoneware unless otherwise stated. Measurements are to the nearest half inch. The dates are approximate.

Japan

1
Raku bowl
1911 4½ in. diam. Made at Tokyo
This bowl was the first pot decorated by Bernard Leach
Lent by the artist

2
Raku vase
1912 H. 8½ in.
This pot was made by Bernard Leach at Tokyo while studying under Kenzan VI. It is a copy of the design inherited from Kenzan I who copied it from a Dutch Delft pot in the early eighteenth century
Lent by the artist

3
Raku slip-trail dish: 'Pelican in her Piety'
1913 9 in. diam. Made at Tokyo
Lent by the Folk Craft Museum, Tokyo

4
Porcelain blue and white lidded pot
1913 4 in. diam. Made at Tokyo
Lent by the artist

5
Grey bowl, green and red enamel decoration
1918 9 in. diam. Made at Abiko
Lent by the Folk Craft Museum, Tokyo

6
Tea mug
1919 H. 3½ in.
This mug, and the following one, was made at Abiko. Both are decorated with a view of Bernard Leach's first pottery at Abiko and are from the first firing of his first kiln
Lent by the Folk Craft Museum, Tokyo

7
Tea mug
1919 H. 4 in.
See note to preceding entry
Lent by the artist

8
Celadon lidded pot with elephant knob
1919 H. 6½ in. Made at Tokyo
Lent by the artist

9
Porcellainous celadon bowl, blue and copper red decoration
1919 8 in. diam. Made at Tokyo
Lent by the artist

10
Raku covered pot, slip-trailed decoration
1919 4 in. diam. Made at Abiko
Lent by the Folk Craft Museum, Tokyo

11
Raku tea set: tea pot with bamboo handle, and five cups
1919 Made at Abiko
Lent by the Folk Craft Museum, Tokyo

12
Raku slip-trailed dish, hare pattern
PLATE I
1919 13 in. diam. Made at Abiko
Lent by the Folk Craft Museum, Tokyo

13
Celadon coffee set: coffee pot, four cups and saucers and sugar bowl
1919 Made at Tokyo
Lent by Mrs Dicon Nance

14
Blue and white porcelain dish, landscape pattern
1920 8 in. diam. Made at Tokyo
Lent by the Folk Craft Museum, Tokyo

St Ives

15
Raku pot, blue and red trailed pattern
1920 H. 4 in.
Lent by the artist

16
Yellow slipware jug, with William Blake quotation
1922 H. 5 in.
Lent by the artist

17
Three-legged tea pot, bird pattern
1923 H. 6 in.
Lent by the artist

18
Celadon stem bowl, white inlay pattern
1923 H. 4½ in.
Lent by Miss Katharine Pleydell-Bouverie

19
Raku pot, blue and red trailed pattern
1923 H. 3 in.
Lent by the artist

20
Square lidded jar, wax resist decor
1924 6 × 6 in.
Lent by Miss Muriel Rose

21
Slipware vase, sgraffito decoration
1924 H. 7½ in.
Lent by the National Museum of Wales, Cardiff

22
Celadon lidded pot
1925 H. 4 in.
Lent by Miss Dora Billington

23
Cut-sided bowl, matt glaze
1926 5 in. diam.
Lent by the Victoria and Albert Museum

24
Grey and white sgraffito vase
1926 H. 8 in.
Lent by Leicester Museum and Art Gallery

25
Vase with grass pattern
1927 H. 5½ in.
Lent by Mr and Mrs George Wingfield Digby

26
Blue and white porcelain vase
1927 H. 4½ in.
Lent by Mrs H. Segall

27
Slipware jug
1927 H. 4½ in.
Lent by the artist

28
Celadon bowl, engraved pattern
1928 7½ in. diam.
Lent by Mr and Mrs L. K. Elmhirst

29
Fluted porcelain bowl, celadon glaze with incised pattern
1928 7 in. diam.
Lent by Mr and Mrs L. K. Elmhirst

30
Large slipware dish, 'Mountain' pattern
1929 17½ in. diam.
Lent by the Royal Institution of Cornwall, Truro

31
Large slipware dish, 'Griffon' pattern
1929 18 in. diam.
Lent by Mr and Mrs George Wingfield Digby

32
Large slipware dish, 'Mountain' pattern PLATE V
1929 18 in. diam.
Lent by Mr and Mrs L. K. Elmhirst

33
Panel of nine tiles: 'Well-head and Mountains'
1929 27 × 27 in.
Lent by the City of York Art Gallery, Milner-White Collection

34
Porcelain fluted bowl, celadon glaze
1930 4½ in. diam.
Lent by Mr Adrian Stokes

35
Slipware moulded dish, trailed decoration
1930 8 in. diam.
Lent by the artist

36
Slipware moulded rectangular dish, trailed decoration
1930 9×8 in.
Lent by Miss Honorah M. French

37
Ash glaze vase PLATE II
1930 H. 10½ in.
Lent by Mr and Mrs L. K. Elmhirst

38
Round slipware dish
1930 12½ in. diam.
Lent by Mr Bernard Rackham

39
Tea bowl, mottled grey black
1930 4½ in. diam.
Lent by Mr and Mrs L. K. Elmhirst

40
White vase, blue and iron decoration
1931 H. 12 in.
Lent by Manchester City Art Gallery

41
Fluted Tenmoku lidded pot
1932 H. 7 in.
Lent by Miss P. Barron

42
Mottled blue vase
1932 H. 6½ in.
Lent by Southampton Art Gallery, Milner-White Collection

43
Tall unglazed jug
1932 H. 12½ in.
Lent by Miss Lucie Rie

Japan

44
Press mould porcelain box, blue, with bird pattern
1934 2½×1½ in. Made at Kyoto
Lent by the Folk Craft Museum, Tokyo

45
Large slipware dish, pagoda pattern
1934 17 in. diam. Made at Fujina
Lent by the Folk Craft Museum, Tokyo

46
Porcelain rectangular box, blue, with engraved bird pattern
1934 4×2½ in. Made at Kyoto
Lent by the artist

47
Large bowl, fingered slip decoration
1934 20 in. diam. Made at Kyushu
Lent by the Folk Craft Museum, Tokyo

St Ives

48
Rectangular slipware dish, combed pattern
1934 16×12 in.
Lent by the artist

49
Celadon decorated vase
1934 H. 6 in.
Lent by the Victoria and Albert Museum

50
Blue vase, engraved pattern
1936 H. 8 in.
Lent by Mrs Edward Malins

Dartington

51
Slipware rectangular dish, trailed decoration
1937 11½×8 in.
Lent by Mrs Martin-Jones

52
Lead glaze jug
1938 H. 8 in.
Lent by the artist

53
Slipware vase, trailed pattern
1938 H. 6 in.
Lent by the artist

54
Slipware decorated dish, oak leaf pattern
1938 8 in. diam.
Lent by the artist

55
Slipware coffee set: coffee pitcher, four cups and saucers and cream jug
1938
Lent by the artist

56
Slipware cream jug
1938 H. 2½ in.
Lent by the artist

57
Slipware lidded pot
1938 H. 3 in.
Lent by the artist

58
Slipware moulded dish, trailed pattern
1938 6 in. diam.
Lent by the artist

59
Slipware moulded dish, feathered pattern
1938 6 in. diam.
Lent by the artist

60
Slipware moulded dish, trailed pattern
1938 6 in. diam.
Lent by Mr A. E. Southern

St Ives

61
Tenmoku elephant
1939 H. 2½ in.
Lent by Mr and Mrs George Wingfield Digby

62
Small covered box, ash glaze
1940 H. 3 in.
Lent by Miss Muriel Rose

63
Tenmoku flat-sided vase
1940 H. 6½ in.
Lent by Miss Marianne Straub

64
Large white decorated bowl, Korean washerwoman pattern
1940 13 in. diam.
Lent by Miss M. Whyte

65
Large covered jar, blue and iron decor
1943 H. 11 in.
Lent by Lady Sempill

66
Porcelain tea pot with cane handle, celadon glaze
1944 H. 5½ in.
Lent by Mr Tom Heron

67
White porcelain vase
1944 H. 7½ in.
Lent by Mr Peter Lanyon

68
Small Tenmoku pot with white dots
1944 3 in. diam.
Lent by Mr Patrick Heron

69
Grey jar, iron decoration
1945 H. 5½ in.
Lent by Miss Marjorie Horne

70
Lidded pot, iron decoration
1945 4½ in. diam.
Lent by the City of Stoke-on-Trent Museum and Art Gallery, Hanley

71
Black slip vase, blue willow pattern
1945 H. 8 in.
Lent by Miss Margaret Pilkington

72
Long-necked vase, iron decoration
1945 H. 16½ in.
Lent by the City of York Art Gallery, Milner-White Collection

73
Large vase, sgraffito 'Tree of Life'
PLATE VI
1946 H. 13 in.
Lent by the City of York Art Gallery, Milner-White Collection

74
Deep bowl, black slip sgraffito decor
1947 9½ in. diam.
Lent by Miss Margaret Pilkington

75
Mounted tile: 'John Dory'
1947 9×9 in.
Lent by the City of Stoke-on-Trent Museum and Art Gallery, Hanley

76
Mounted tile: 'Horse and Mountains'
1947 9×9 in.
Lent by Mrs A. M. Fernbach

77
Small frog
1948 H. 2 in.
Lent by Lady Sempill

78
Tenmoku tea bowl
1950 5½ in. diam.
Lent by the artist

79
Black slip vase, sgraffito willow pattern
1950 H. 8 in.
Lent by Miss Marjorie Horne

80
Large covered bowl, black slip sgraffito decor
1950 12 in. diam.
Lent by the Museum Boymans/van Beuningen, Rotterdam

81
Black slip vase, sgraffito geometric pattern
1951 H. 8 in.
Lent by Mr Patrick Heron

82
Small bowl, transparent and Kaki glaze
1952 6 in. diam.
Lent by Mr and Mrs George Wingfield Digby

Japan

83
Ash glaze tea bowl, incised oak leaf pattern
1953 6 in. diam. Made at Mashiko
Lent by the Folk Craft Museum, Tokyo

84
Tea bowl, rice ash glaze with decoration
1953 4½ in. diam. Made at Mashiko
Lent by the artist

85
White slip jug
1953 H. 9½ in. Made at Onda
Lent by the artist

86
Large bowl, bird decoration in iron
1953 15½ in. diam. Made at Mashiko
Lent by the artist

87
Large black vase, sgraffito bird pattern
1953 H. 11 in. Made at Onda
Lent by the Folk Craft Museum, Tokyo

88
Porcelain plate with enamel decoration
1954 6½ in. diam. Made at Kutani
Lent by the artist

89
Porcelain plate, enamel decoration
1954 6¼ in. diam. Made at Kutani
Lent by the artist

90
Square porcelain dish, enamel decoration
1954 6 × 6 in. Made at Kutani
Lent by the artist

91
Square porcelain dish, enamel decoration
1954 6 × 6 in. Made at Kutani
Lent by the artist

St. Ives

92
Deep bowl, bamboo leaf pattern
1955 9 in. diam.
Lent by Mrs Gwendolen Mullins

93
Unglazed coffee set: two jugs, four mugs and sugar bowl
1956
Lent by Mr W. A. Ismay

94
Lidded Tenmoku pot
1956 5 in. diam.
Lent by Miss Lucie Rie

95
Large plate, black slip wax resist, 'Pilgrim' pattern
1956 13 in. diam.
Lent by Miss Evangeline Middlemore

96
Tenmoku pot, iron spots
1956 H. 4½ in.
Lent by Lady Maufe

97
Tenmoku pilgrim bottle PLATE VIII
1956 H. 13 in.
Lent by the Victoria and Albert Museum

98
Square lidded jar, black slip sgraffito pattern
1956 H. 7 in.
Lent by Mrs Denise K. and Miss Rosemary D. Wren

99
Large white bottle
1956 H. 12 in.
Lent by Mrs A. M. Fernbach

100
Celadon fluted bowl, incised pattern
1957 7½ in. diam.
Lent by Lady Maufe

101
Pilgrim bottle, white slip, sgraffito bird pattern
1957 H. 13 in.
Lent by Mrs Janet Leach

102
Celadon vase, hakeme, iron leaf pattern FRONTISPIECE
1957 H. 13½ in.
Lent by Mr and Mrs George Wingfield Digby

103
White slip vase, brushed iron pattern
1957 H. 7½ in.
Lent by Miss Marjorie Horne

104
Tenmoku flat vase, engraved pattern
1957 H. 14½ in.
Lent by Mr and Mrs L. K. Elmhirst

105
Celadon porcelain vase
1957 H. 8 in.
Lent by Messrs. Percy Lund, Humphries & Co. Ltd

106
Tenmoku tea bowl
1957 5 in. diam.
Lent by Dr J. P. Hodin

107
Vase, iron and red glaze decoration
1957 H. 8 in.
Lent by Mr and Mrs George Wingfield Digby

108
Tenmoku vase, flattened sides
1957 H. 11 in.
Lent by Mr and Mrs George Wingfield Digby

109
Tall Tenmoku vase, incised decor
1957 H. 16½ in.
Lent by Stoke-on-Trent College of Art, Burslem

110
Large Tenmoku pot, engraved pattern
1958 H. 13 in.
Lent by Mr and Mrs George Wingfield Digby

111
Tenmoku lidded pot, engraved pattern
1958 4½ in. diam.
Lent by Mrs Janet Leach

112
Tenmoku lidded pot, engraved pattern
1958 4½ in. diam.
Lent by Mrs Janet Leach

113
Large vase, black slip decoration
1958 H. 16 in.
Lent by the Earl of Drogheda

114
Porcelain bowl, iron decoration
1958 5 in. diam.
Lent by Mr Peter Lanyon

115
Small Tenmoku lidded pot
1958 H. 3 in.
Lent by Mrs Janet Leach

116
Tenmoku fluted vase
1958 H. 9 in.
Lent by Mrs Janet Leach

117
Porcelain fluted bowl, celadon, incised decor PLATE VII
1958 9½ in. diam.
Lent by Mrs Janet Leach

118
Raw glaze vase, incised decor
1958 H. 11 in.
Lent by Mr J. M. W. Crowther

119
Large Tenmoku vase with handles
1958 H. 13 in.
Lent by Mr W. A. Ismay

120
Square moulded bottle, iron decoration
1958 H. 7½ in.
Lent by Mr Ernst L. Freud

121
White flat-sided vase, blue and iron decor
1958 H. 11½ in.
Lent by Mr Hugh L. Dunphy

122
Porcelain lidded box, blue glaze with red decor
1958 3½ in. diam.
Lent by Mrs Charlotte Bawden

123
Blue and white porcelain decorated plate
1958 7½ in. diam.
Lent by Miss Honorah M. French

124
Blue and white porcelain decorated plate
1958 7½ in. diam.
Lent by Mr W. A. Ismay

125
Large plate, fish pattern
1958 13 in. diam.
Lent by Mrs Denise K. and Miss Rosemary D. Wren and Mr Peter C. Arnold

126
Salt glaze jug
1958 H. 7 in.
Lent by Mr W. A. Ismay

127
Large Tenmoku bottle, incised decoration
1958 H. 13½ in.
Lent by the Victoria and Albert Museum

128
Salt glaze jug
1958 H. 7 in.
Lent by Mr and Mrs R. H. Kendall

129
Porcelain bottle, fish pattern
1959 H. 4½ in.
Lent by Miss Grace Thompson

130
Tenmoku vase, incised pattern
1959 H. 10 in.
Lent by Mr Cyril Frankel

131
Celadon cut-sided bowl
1959 10 in. diam.
Lent by Mrs Janet Leach

132
Tile set: 'Japanese Oranges'
1959 Each 9×9 in.
Lent by Mrs Janet Leach

133
Fluted porcelain tea cup and saucer
1959
Lent by the artist

134
Six-sided porcelain lidded pot
1959 H. 3 in.
Lent by Dr J. P. Hodin

135
Porcelain stem bowl
1959 7 in. diam.
Lent by Miss Helen Pincombe

136
Tenmoku lidded pot with elephant knob
1959 H. 13 in.
Lent by Mrs Janet Leach

137
Porcelain bowl, celadon with engraved bird pattern
1959 9½ in. diam.
Lent by Mrs J. F. Holman

138
Blue cut-sided lidded pot
1959 H. 6½ in.
Lent by Mr Henry W. Rothschild

139
White slip bowl, fish pattern
1959 10 in. diam.
Lent by Bristol Schools Art Service

140
Vase, bamboo sgraffito pattern
1959 H. 12½ in.
Lent by Bristol Schools Art Service

141
Blue and rust plate, bottle pattern
1959 13 in. diam.
Lent by Mr Philip James

142
Tall fluted vase
1959 H. 15 in.
Lent by Mr J. M. W. Crowther

143
Tenmoku vase
1959 H. 11½ in.
Lent by Mrs J. A. Haynes

144
Cut-sided celadon bowl
1959 7 in. diam.
Lent by Mrs J. A. Haynes

145
Large Tenmoku fluted vase with lugs
1960 H. 14½ in.
Lent by the Victoria and Albert Museum

146
Tenmoku square vase
1960 H. 14½ in.
Lent by Mrs Janet Leach

147
Porcelain bowl, iron decoration and bird motif
1960 10½ in. diam.
Lent by Mrs Mary Pearce

148
Porcelain lidded box, blue glaze with red decor
1960 2½ in. diam.
Lent by Mr and Mrs George Wingfield Digby

149
Porcelain bowl, iron pattern, flower motif
1960 7 in. diam.
Lent by Mr and Mrs George Wingfield Digby

150
Rectangular slab dish, Tenmoku, slip decoration
1960 8½ × 5½ in.
Lent by Mrs John Witt

151
Porcelain cylindrical vase
1960 H. 5½ in.
Lent by Mrs Roger Leigh

152
Porcelain cylindrical vase
1960 H. 6½ in.
Lent by Mrs S. Cooper

153
Porcelain three-legged covered pot
1960 4 in. diam.
Lent by Mr and Mrs George Wingfield Digby

154
Blue hexagonal lidded box
1960 2½ in. diam.
Lent by Mr and Mrs George Wingfield Digby

155
Celadon bowl, leaf pattern
1960 10½ in. diam.
Lent by Mr and Mrs George Wingfield Digby

156
White vase, sgraffito pattern
1960 H. 7 in.
Lent by Mr and Mrs George Wingfield Digby

157
Blue and rust cut-sided bowl
1960 8½ in. diam.
Lent by Mr and Mrs George Wingfield Digby

158*
Large celadon cut-sided bowl
1960 12½ in. diam.
Lent by the artist

159
Tenmoku six-sided pot with lid
PLATE IV
1960 H. 13 in.
Lent by Mr and Mrs Alan Bowness

160
Tall white vase, fish pattern
1960 H. 14 in.
Lent by Mr Robert Fournier

161
Blue tea bowl with red decor
1960 4 in. diam.
Lent by Mr and Mrs George Wingfield Digby

162*
Square lidded jar, Tenmoku, with finger pattern
1960 H. 7 in.
Lent by the artist

163*
Blue and rust square moulded bottle
1960 H. 8 in.
Lent by the artist

164*
Tall raw glaze jug PLATE III
1960 H. 12½ in.
Lent by the artist

165*
Grey vase, white inlay
1960 H. 7½ in.
Lent by the artist

166*
Porcelain bowl, iron decoration and flower motif
1960 10 in. diam.
Lent by the artist

167*
Tenmoku vase, engraved pattern
1960 H. 14 in.
Lent by the artist

168*
Large lidded pot, black slip sgraffito decoration
1960 12 in. diam.
Lent by the artist

169*
Large white bowl, sgraffito pattern
1960 12½ in. diam.
Lent by the artist

170*
Tenmoku lidded pot, squared
1960 H. 9 in.
Lent by the artist

171*
Blue and white porcelain hexagonal lidded box
1960 2½ in. diam.
Lent by the artist

172*
Tile set: 'Snow and Pines'
1960 Each 9×9 in.
Lent by the artist

173*
Salt glaze jug
1960 H. 5½ in.
Lent by the artist

174*
Salt glaze vase
1960 H. 6 in.
Lent by the artist

175*
Tall celadon vase
1960 H. 15 in.
Lent by the artist

176*
Cut-sided Tenmoku vase
1960 H. 9 in.
Lent by the artist

177*
Tenmoku cut-sided vase
1960 H. 11½ in.
Lent by the artist

178*
Tenmoku and Kaki tea bowl
1960 4½ in. diam.
Lent by the artist

179*
Blue vase with red decor
1960 H. 5½ in.
Lent by the artist

180*
Tile set: 'Stormy Harvest'
1960 Each 9×9 in.
Lent by the artist

Kakemono

All works in this section are lent by the Folk Craft Museum, Tokyo.
The measurements represent the sight size of the drawing.

181
Brush drawing: 'Hut'
1913 Ink wash 13½×18½ in.

182
Brush drawing: 'Pinnacle Rock'
1919 Ink 10½×8½ in.

183
Brush drawing: 'Running Hare'
1934 Sepia wash 12×16½ in.

184
Reed pen drawing: 'Landscape'
1952 Chinese ink 11×20½ in.

185
Brush drawing: 'Landscape'
1952 Chinese ink 11×22 in.

186
Brush drawing: 'The Pilgrim'
1953 Sepia wash 10×8 in.

187
Pen drawing: 'Wild Flower'
1953 Sepia wash 11×8⅜ in.

188
Pen drawing: 'Boat'
1953 Sepia 4¾×6 in.

189
Pen drawing: 'Minagawa Masu'
1953 Sepia wash 9½×11⅛ in.

190
Brush drawing: 'Goat'
1953 Chinese ink 14×16 in.

191
Pen drawing: 'Pitcher'
1953 Sepia wash with wax resist
8½×8½ in.

192
Reed pen drawing: 'Shinji Lagoon'
1953 Sepia wash 11×17 in.

Drawings and Prints

All works in this section are lent by the artist unless otherwise stated.

193*
Deserted Buildings, North Wales
1908 Water colour 9×9¾ in.

194*
Wareham Meads
1908 Etching 5⅝×8¼ in.

195*
Chelsea Embankment, Nocturne
1908 Etching (plain biting) and drypoint 4⅛×11⅛ in.

196
St. Luke's, Chelsea
1908 Etching 11⅝×8¾ in.

197
Little Oak
1908 Etching 1⅞×2⅝ in.

198
'Tyger, Tyger'
1912 Woodcut 5½×4¾ in.
Design for a magazine cover, made in Japan

199*
Hakone – Japan
1913 Soft ground etching
9⅝×9⅞ in.

200
Sunflower
1917 Pen and wash 7⅝×11¾ in.
Lent by the Folk Craft Museum, Tokyo

201
Drawing for a square dish
1917 Pen and ink 15×11¾ in.
Lent by the Folk Craft Museum, Tokyo

202
Drawing for an incense container
1917 Pen and ink 7¾×10¾ in.
Lent by the Folk Craft Museum, Tokyo

203*
The Lagoon
1918 Soft ground etching
7⅞×5 in.
Made in Japan

204
The Mad Boy
1918 Etching 6⅛×5 in.
Made in Japan

205*
Japanese Alps
1918 Brush drawing 10×18 in.

206*
Marble Rocks, China Coast
1918 Lithograph 11⅞×17¾ in.

207*
A Gate of Peking
1918 Soft ground etching
11⅞×7¾ in.

208*
Mountain Cottage, Japan
1918 Pen and ink 11½×15 in.

209
Elaine
1919 Pencil 6×6¼ in.
Made in Japan

210*
Mountain Stream, Japan
1919 Pen and wash 5 × 5¾ in.

211
Drawing for a porcelain plate
1919 Pen and wash 3 × 3½ in.
Lent by the Folk Craft Museum, Tokyo

212*
Nude
1932 Pen and sepia wash
20 × 11 in.

213*
Korean Landscape
1934 Pen and wash 8 × 15¼ in.

214*
A Cup of Green Tea
1935 Pen and sepia 5⅜ × 5¼ in.
Made in Japan

215
On Ditchling Beacon, I
1936 Pen and sepia wash
5½ × 7⅜ in.

216
On Ditchling Beacon, II
1936 Pen and sepia wash
5½ × 7 in.

217
Landscape, South Downs
1946 Pen and sepia wash
5⅛ × 6⅞ in.
Lent by Mrs A. M. Fernbach

218*
Seascape, Hawaii
1953 Pen and sepia wash
5½ × 8¾ in.

219*
Volcanic Peaks, Hawaii
1953 Brush drawing 21 × 11½ in.

220*
Among the Japanese Alps
1953 Sepia wash 6¾ × 8⅛ in.
Made in Japan

221*
Mountain Gorge, Japan
1953 Pen and sepia wash
5¼ × 6 in.

222
Planting young Rice
1954 Brush drawing 9 × 10 in.
Made in Japan

223*
On Lake Shinji
1954 Pen and wash 10 × 11½ in.
Design for a dish

224*
Sleeper in the Hills
1955 Brush and Chinese ink
9½ × 11¾ in.

225*
Bird on Nest
1957 Pen and wash 9¼ × 10½ in.
Design for a plate

226
Stencil and brush drawing for a tall vase
1957 Chinese ink 18⅝ × 11¾ in.
Lent by Stoke-on-Trent College of Art, Burslem

227
Stencil and brush drawing for a lidded punch-bowl
1958 Chinese ink and wax resist
11½×17 in.
Lent by Stoke-on-Trent College of Art, Burslem

228
Stencil and brush drawing for a pot
COVER PLATE
1959 Chinese ink 14½×11½ in.

229*
Trees and Mountains
1959 Chinese ink 12¼×13 in.
Design for a plate

230*
Stormy Harvest, Japan
1960 Reed pen and sepia
11¼×17 in.

231*
The Temple of the Moon, Peking
1918 Soft ground etching
10⅜×11⅜ in.

232*
Stencil and brush drawing: Fish
1960 Wash 7¼×12¼ in.

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